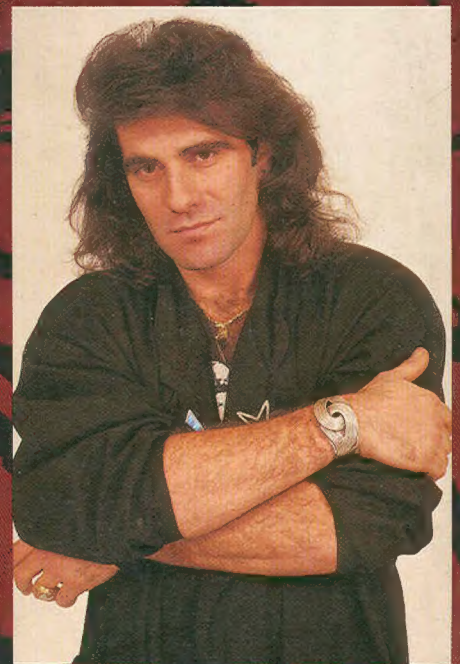


BON JOVI



SHE DON'T KNOW ME
LET IT ROCK
ONLY LONELY
TOKYO ROAD
YOU GIVE LOVE A BAD NAME
LIVIN' ON A PRAYER
RAISE YOUR HANDS
I'D DIE FOR YOU
WANTED DEAD OR ALIVE



PERFECTION

BON • JOVI

PERFECTION



**SHE DON'T KNOW ME • LET IT ROCK • ONLY LONELY
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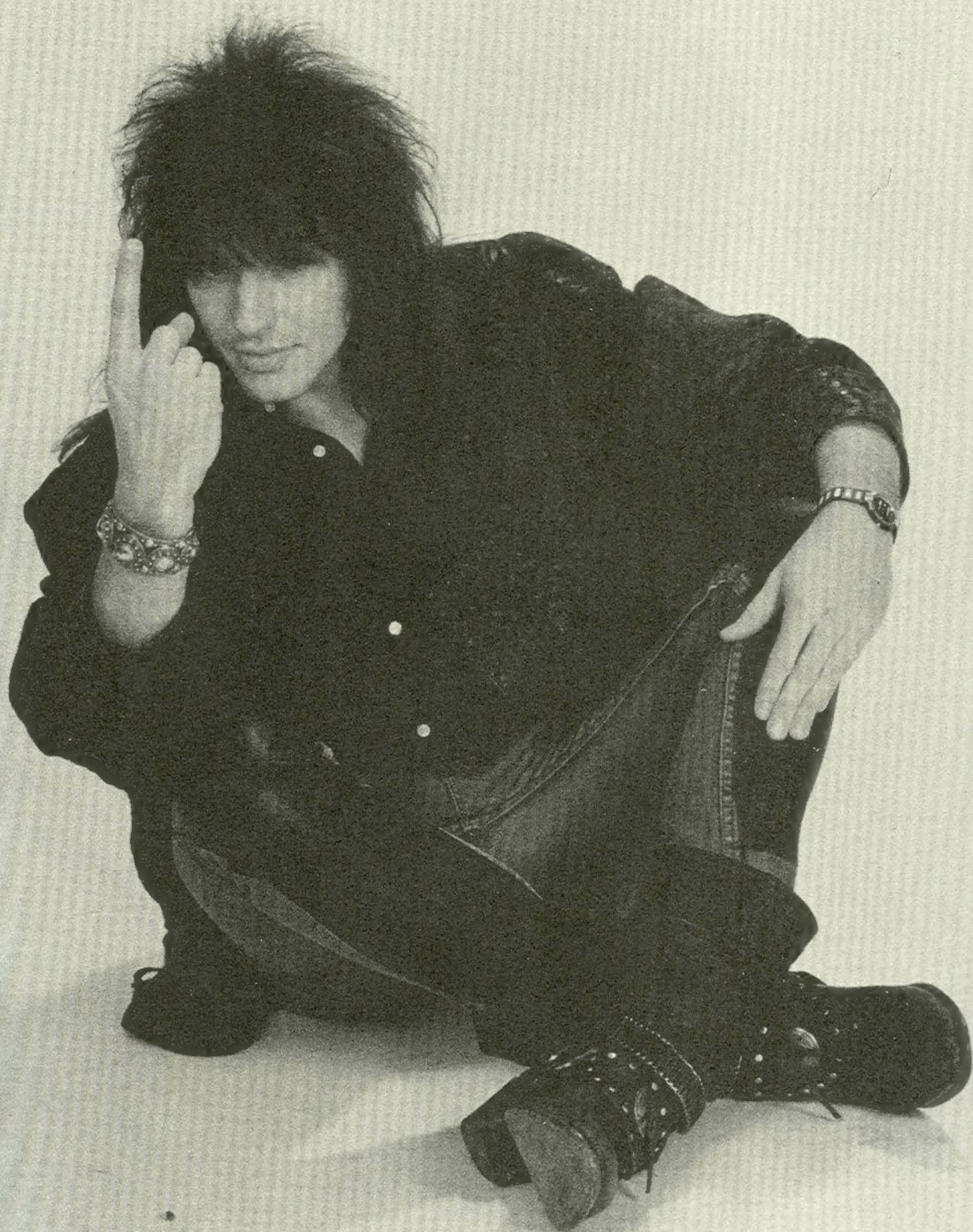
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JON BON JOVI

Lead & backing vocals



RICHIE SAMBORA

Acoustic & electric guitars, IVL guitar synths, talk box, backing vocals



ALEC JOHN SUCH

Bass, backing vocals



DAVID BRYAN

All keyboards & various noises, backing vocals



TICO TORRES

Drums & percussion



SHE DON'T KNOW ME

愛は曇気楼

by Mark Avsec

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〈演奏順序〉

Intro → A → B → A → B → C → B → D

〈解説〉

イントロのリフは、4本のギターによって演奏されている。トップと2ndギターは2、4小節目でチョーキングを行っている。トップのチョーキングは1音チョーキングで、2ndは半音チョーキングである。また6、8小節目は、どちらも1音チョーキングである。

このようなギター・アンサンブルの場合、音が同じなので非常にハモリ易いのは当然であるが、ピッチの狂いやリズムのずれが目立ちやすく、フィンガー・テクニクのニュアンスも合わせるようにしないといけない。

9小節目からはトップのギターが残って弾いている。ギター1はコードのルートの音をとっている。音色は堅くハードで、ギター2はソフトなギター・サウンドである。

アコースティック・ギターのアルペジオは1つ1つの音を残して響かせるようにする。

Cのギター2のシーケンス・フレーズは全てビッキングして弾く。正確なオルタネイト・ビッキングができなくてはならない。

キーボードは常にギターと同じで、互いにフォローして音に厚みを付けている。もしキーボード奏者が2人いてピアノが1人で演奏できる場合、譜面の音にベース・トーン（左手）を加えると良い。

10

The musical score is arranged in a multi-staff format. The top staff is for the Vocal line, starting with an 'Intro' and an 'Eb' key signature. Below it are the Guitar I and Guitar II staves, which show complex chordal and melodic lines with various fret numbers (e.g., 11, 12, 14) and techniques like 'H.C.' (Harmonics) and 'B.C.' (Bent Chords). The Keyboard staff includes a 'Synth.' part and a 'P.F.' (Piano Forte) section. The Bass staff features a 'Synth. Bass' or '5 Strings Bass' line. The Drums staff shows a rhythmic pattern with 'x' marks indicating specific drum hits. The score is written in a 12/8 time signature.

VOCAL

Cm7

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

11

VOCAL

A^b E^b(onG) B^b

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

<A.4.> Arpeggio

gliss

gliss

A B^b $2 \times$ $Dm(onA)$

VOCAL

What more can I - do, - there's nothing- I - ha-ven't tried -
 I dream of when - she'll be mine- I dream of - cro - ssing that line -

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

12

$Dm7^b5(onA^b)$ $2 \times$ G

VOCAL

Still its - so - hard - for her - to no - tice
 And hol-ding her - so te - n- der

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Chorus

Chords: Cm, Cm7(onB \flat)

VOCAL

I've tri-ed hard - to be straight
Drea-ming it - could come ture

There's nothing- left - I can - say
So ma-ny - things - I could- do

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Chorus

Chords: Cm6(onA), A \flat , B \flat 7(onA \flat)

VOCAL

If on- ly she - would look-my - way -
If on- ly you'd - give me - - a chance -

Hey - -
Oh - -

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL E^b (She - don't know - me, - She - don't see - me, -)

She don't know She don't

GUITAR I D.S. time.

GUITAR II D.S. time.

KEYBOARD D.S. time.

BASS D.S. time.

DRUMS

VOCAL Cm7 (She - can't hear me, - Can - not help me, -)

care - - (She) Can't hear She don't -

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Ab (She - don't want me, - Like - I wan't her -)

want - Like I wan't her - - Got to

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Bb (Got - to tell - her, - That - I love - her -)

tell her That I love (her)

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

The musical score is arranged in five systems, each representing a different instrument or voice part. The key signature is B-flat major (two flats), and the time signature is 4/4.

- VOCAL:** The vocal line begins with a vocalization "Ah" followed by a long rest. Above the staff, the chord progression is indicated: C, B-flat, A-flat (on B-flat), B-flat, A-flat (on B-flat), and C minor 7 (on B-flat).
- GUITAR I:** This part features a melodic line with a "1x tacet" instruction. Fingering numbers (1-4) are shown for the fretting hand. Chord diagrams for B-flat, A-flat, and C minor 7 are provided.
- GUITAR II:** This part includes a "Fade In" instruction and a melodic line with specific fret numbers (11, 15, 13, 11) and a "1x tacet" instruction.
- KEYBOARD:** The keyboard part provides harmonic support with chords and a melodic line.
- BASS:** The bass line provides a steady rhythmic foundation with a melodic line.
- DRUMS:** The drum part features a simple, steady beat pattern.

VOCAL B^b $A^b(\text{on } B^b)$ B^b $A^b(\text{on } B^b)$ $Cm7(\text{on } B^b)$ 1.

Ah - -

GUITAR I

6 7 8 4 5 6 8 9 10

GUITAR II

KEYBOARD

BASS

DRUMS

2.

$Cm7(\text{on } B^b)$

VOCAL

GUITAR I

GUITAR II

14 15 13 11 13 11 13 11 13 12 10 13 12 10 13

KEYBOARD

BASS

DRUMS

D.S.
Straight to Coda

$\text{Coda } B^b$ (love - her -) E^b (She don't

\boxed{D} Ah-

VOCAL

GUITAR I

6 6 6 5 11

GUITAR II

11 12 8 11 12 8 11 10 7 6

KEYBOARD

BASS

DRUMS

E^b know me, $Cm7$ She don't see me,) (She don't
 she don't - know - - - She don't care - -

VOCAL
 GUITAR I
 GUITAR II
 KEYBOARD
 BASS
 DRUMS

18

her me, Can not help me,) A^b (She don't want me,)

VOCAL
 GUITAR I
 GUITAR II
 KEYBOARD
 BASS
 DRUMS

Fade Out

LET IT ROCK

レット・イット・ロック

by Jon Bon Jovi/Richie Sambora

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〈演奏順序〉

Intro → A → B → C1 → D → A → B → C2 → E → F → G ×

(Repeat & F.O.)

〈解説〉

イントロの4小節パターンのバックিং・リフは、後にサビCやE、F、Gに何度もプレイされるいわばこの曲の顔ともいえるリフである。2小節めには、和音のままトレモロ・アームをダウンさせるといった斬新なアイデアでプレイしているが、次のU印の所ではアームをダウンさせたまま押え換え、ピッキングの後アームを元に戻す。といった細かいワザでプレイするのである。

他のバックングでは、特にB等でコード(リズム)符と音符(タブ)を組み合わせて記しているの注意して欲しい。

Bの2小節等のU印の付いた音は、クォーター～ハーフ程度にチョーキングするという意味であるが、チョーキングと言っても6弦なので、押し上げるのではなくひっぱり下げる感じでプレイするのである。

Cの最終小節の×印の音は、ピック・スクラッチ・プレイである。ピックをラウンド弦上に直角におき、ヘッド方向へ擦り付ける様にすべらせるといった奏法である。

さて、Eがギター・ソロであるが、まず1、2小節のハーモニクスでのアーム・プレイは、3弦5フレットのナチュラル・ハーモニクス音でプレイする。軽く触れ、ピッキングと同時に放すとハーモニクス音が得られるが、このままアームを16分音符のタイミングで軽く叩く様にプレイするのである。

3小節めのライト・ハンド・プレイは少々変わっていて、右手で15から22へ押えたままスライドさせ、放すタイミングには、左手のプリング

を組み合わせるといったものである。後の7小節めのライト・ハンドは通常のプレイで、右手を交えてのハンマリング、プリングの連続ワザである。

9小節めのW.C.はダブル・チョーキングである。ここでは3弦をチョーキングするが、あらかじめ2弦を押えておき、両弦同時にピッキングして同音程になる様にプレイする。

13小節めのナチュラル・ハーモニクスは前記した様にプレイするが、ここではアームを1拍めD音、2拍めA音までダウンさせて元に戻すといったプレイである。次のピッキング・ハーモニクスはピックを深めに持ち、押えたフレットとブリッジの真中の位置を強く少しミュートする様な感じでピッキングするのである。

14小節めのI.H.C.はワン・ハーフ・チョーキングと読み、全音半(短3度)のチョーキングである。

キーボードはオルガンでプレイするが、ここでのオルガンは通常の物ではなくピッチ・ベンド等のプレイもあるのでシンセのオルガン・サウンドでプレイすると良い。バックング・プレイのみだが、Eのギター・ソロではギターのバックングがなくなってしまうので、サウンドが薄くなってしまわない様にしっかりバックングする事。

ベースは最低音でD音が出ているため、ここでは5弦ベースとして記してあるので注意して欲しい。通常の4弦ベースでプレイする場合には、その音のみオクターブ上でプレイするか、チューニングを下げるかしてプレイすると良いだろう。

ドラムの注意点はAでのハイ・ハット・プレイだが、16分4分音符で記してある。少しオープン気味にし、8分のタイミングでクローズするといったプレイが良いだろう。

Intro

Vocal

E. GUITAR

KEYBOARD

E. BASS

DRUMS

VOCAL

F(onD) C(onD) F(onD) C(onD) G F D

Wow — — — — Ah — The

GUITAR

4.

4.

(x 5 6 7)

KEYBOARD

4.

4.

BASS

4.

4.

DRUMS

20

[A]

VOCAL

D

week-end comes to this— town Se - ven days too soon— For the
go down to the Broad-way where eve- ry - bo- dy goes— To

GUITAR

(x 5 6 7)

vib.

vib.

5 3 5 3 5

KEYBOARD

1x Tacet

Bend

BASS

2x

2x

(s)

(s)

3 3 3 3 3 3 3 3 5 3 5 3 5

DRUMS

< C(onE) >
Cadd9

VOCAL

ones who have to make-up What we break of their rules —
get up on the roc-kin' horse And blast that ra-di-o —

GUITAR

(5 6 7) (3 4 5) (5 6 7)

KEYBOARD

BASS

2x 2x S S S

DRUMS

Bend

[B]

VOCAL

Well — I saw Cap-tain kidd on sun-set Tell his boys — they're in com-mand — While
Well — I saw Ro-xie on the ta-ble Her girl - friend down be-low — They'll

GUITAR

S S U U

(3 4 5) (3 4 5) (3 4 5)

KEYBOARD

BASS

DRUMS

22

VOCAL

A D(onA) A D(onA) G C(onG)

Chi - no danced a tan - go with a broom - stick in his hand — He said } It's al - - right if you
 give it up to the king of swing Be - fore it's time to go — }

GUITAR

5 6 7 5 5 5 5 5 5 6 7 3 4 5 3 3 3 3 3 3 4 5

KEYBOARD

BASS

5 5 5 5 5 3 3 2 2 2 2 0 0 3 3 3 3 3 3

DRUMS

VOCAL

G A D(onA) A

have a good time — — It's al - right If you want — to cross — that line — To

GUITAR

3 4 5 5 5 5 5 3 5 6 5 6 7 5 5 5 5 5 6 7 5 6 7 5 6 7

KEYBOARD

gliss.

BASS

5 3 3 3 3 3 4 5 5 5 5 5 7 0

DRUMS

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

break on through the other side — Let it rock let it go

Pick Scratching

G(onD) D F(onD) C(onD)

Let it rock

VOCAL

GUITAR

KEYBOARD

BASS

DRUMS

You can't stop a fire burning out of control — Let it rock — let it go

F(onD) C(onD) G F D G(onD) D

Let it rock

24

VOCAL

F(onD) C(onD)
Let - it go -

1.

G

D

G(onD) D

With the night...you're on the loose... You got to let it rock Wow

GUITAR

5 6 7 5 3 5 0 0 (3 4 5)

KEYBOARD

Pitch Bend

BASS

3 7 3 7 3 1 1 3

DRUMS

2.

VOCAL

F(onD) C(onD)
Wow

F(onD) C(onD)
We You can't stop a fi - re bur - ing

G F D

F(onD) C(onD)

GUITAR

arm u arm u

5 6 7 5 3 5 0 0 5 6 5 6 3 5 0 0 (5 6 7)

KEYBOARD

BASS

DRUMS

VOCAL

G F D G(onD) D F(onD) C(onD)
 Let it rock let it go

out of control — Let it rock — let it go

GUITAR

5 5 3 3 (5 6 7) 7 8 7 8 5 7 0 0 5 6 3 5 0 0

KEYBOARD

BASS

DRUMS

VOCAL

G G(onD) D #
 With the night—you're on—the loose— You got to let it rock — hey!

GUITAR

3 4 5 arm arm Natural Harm. →
 arm arm

KEYBOARD

BASS

DRUMS

VOCAL

F(onC) C F(onD) C(onD) G F D

GUITAR

< = Right Hand >

KEYBOARD

BASS

DRUMS

VOCAL

G(onD) D F(onD) C(onD) F(onD) C(onD)

GUITAR

< = Right Hand >

KEYBOARD

BASS

DRUMS

The musical score is arranged in five staves, each with a label on the left: VOCAL, GUITAR, KEYBOARD, BASS, and DRUMS. The key signature is one sharp (F#) and the time signature is 4/4.

- VOCAL:** The vocal line starts with the lyrics "Let it rock" under a long note. Chords G, F, G(onD), D, F(onD), and C(onD) are indicated above the staff.
- GUITAR:** The guitar part features a series of triplets in the first measure, followed by a solo section with various techniques labeled: WC (wicked chord), S (slide), P (palm mute), and vib. (vibrato). Fingering numbers (0, 12, 14, 15) are provided for the solo.
- KEYBOARD:** The keyboard part is mostly silent, with a final measure marked with a double bar line and the number 4.
- BASS:** The bass line provides a steady rhythm with eighth and quarter notes, including a triplet in the first measure.
- DRUMS:** The drum part includes a triplet of eighth notes in the first measure, followed by a series of eighth and quarter notes, and a final measure with a double bar line.

[illegible]

VOCAL

F(onD) C(onD) F(onD) C(onD) G F D

GUITAR

1HC 1HD S cho vib.

KEYBOARD

4.

BASS

DRUMS

VOCAL

[F] G(onD) D F(onD) C(onD) F(onD) C(onD) G F D

Let it rock - let - it go - You can't stop a fi - re bur - ning out of cont - rol - Let it rock -

GUITAR

arm u

KEYBOARD

BASS

DRUMS

VOCAL

G(onD) D Let it rock F(onD) C(onD) Let it go F(onD) C(onD) G F D

Let it go With the night —you're on the loose evry - body Say!

GUITAR

4. 4.

KEYBOARD

4.

BASS

8. 8.

DRUMS

VOCAL

G G(onD) D F(onD) C(onD) F(onD) C(onD) G F D

Wow al - right Yeah — — —

GUITAR

7 9 7 9 5 7 5 6 arm 5 6 5 6 3 5 5 6 5 7 5 6 7

KEYBOARD

BASS

DRUMS

Repeat & Fade Out

ONLY LONELY

オンリー・ロンリー

by David Bryan/Jon Bon Jovi

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〈演奏順序〉

A → A' → B → C → D → E → F → F' → G → H → I

〈解説〉

イントロ部は4本のギターで演奏されている。まずAは〈E.G.1〉で始まり、A'になると〈E.G.1〉はコードのルート音やコードを弾き、バック・パートの演奏となる。メロディーは〈E.G.2〜4〉が演奏する。主旋律は〈E.G.2〉と考えられ、〈E.G.3〉が下に、〈E.G.4〉は上にハーモニーを付けている。尚〈E.G.4〉は3小節目に見られるように、ギター・アンサンブルに変化を付ける役目をしている。

Bに入ってからフィード・バックの音を効果的に使っている。9小節目からは単音とコードを弾く2本のギターによって演奏されている。

Eの8〜10小節目のフレーズでは、もう1本ギターが加わり、3本のギターにより演奏されている。

F'のギターIIのコードは、ルートと5音の音で、5音の音がオクターヴになっている。

ギター・ソロGは3拍フレーズにプリング・オフを加えたフレーズ。正確なタイミングで、プリング・オフを行うこと。

90

The musical score is arranged for six instruments: Vocal, Guitar I, Guitar II, Keyboard, Bass, and Drums. The key signature is one flat (Bb) and the time signature is 4/4. The score begins with a vocal line and a guitar line (Guitar I) featuring a glissando. The keyboard part includes a string section (strings) and a bass line. The drum part is shown at the bottom. The score includes various musical notations such as chords (A, Cm7, Ab), melodic lines, and a drum part with a 4/4 time signature.

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is arranged for Vocal, Guitar I, Guitar II, Keyboard, Bass, and Drums. It includes a key signature of C major (one sharp) and a time signature of 4/4. The score is divided into four measures. The Vocal part features a melody with lyrics "A" and "Cm7". The Guitar I part has a lead line with a "3" (triple) and a "Cm7" chord. The Guitar II part has a rhythm line with a "3" (triple) and a "Cm7" chord. The Keyboard part has a bass line with a "3" (triple) and a "Cm7" chord. The Bass part has a bass line with a "3" (triple) and a "Cm7" chord. The Drums part has a drum line with a "3" (triple) and a "Cm7" chord.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a six-piece band. The score is written in G major, 4/4 time, and consists of 12 measures. The instruments and their parts are as follows:

- Vocal:** The vocal line is written in the soprano clef. It begins with a whole note chord of C major 7 (Cm7) in the first measure, followed by a whole rest. In the third measure, there is a whole note chord of A-flat major (A^b). In the fourth measure, there is a whole note chord of B-flat major (B^b), followed by a whole rest.
- Guitar I:** The guitar part is written in the treble clef. It features a series of sixteenth-note chords in the first measure, followed by a whole rest. In the third measure, there is a whole note chord of A-flat major (A^b), followed by a whole rest.
- Guitar II:** The guitar part is written in the bass clef. It features a series of sixteenth-note chords in the first measure, followed by a whole rest. In the third measure, there is a whole note chord of A-flat major (A^b), followed by a whole rest.
- Keyboard:** The keyboard part is written in the treble clef. It features a series of sixteenth-note chords in the first measure, followed by a whole rest. In the third measure, there is a whole note chord of A-flat major (A^b), followed by a whole rest.
- Bass:** The bass part is written in the bass clef. It features a series of eighth-note chords in the first measure, followed by a whole rest. In the third measure, there is a whole note chord of A-flat major (A^b), followed by a whole rest.
- Drums:** The drum part is written in the bass clef. It features a series of eighth-note chords in the first measure, followed by a whole rest. In the third measure, there is a whole note chord of A-flat major (A^b), followed by a whole rest.

[B] Cm7

VOCAL

A - no - ther long - and sleep - less night - You need some - one - to hold - you tight

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Feed Back

<strings>

Rim.

Ab

VOCAL

- Some-time love don't - know wrong - from - right - A - no - ther long - and sense - less

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

gliss

Cm7

Fight - was all - you knew

they're all - the name -

There's no one - left - to

take - the - blame

A^bB^b

- What's be - hind - this mas - que - rade - How do we - win - these lo - sin' -

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Games we play, - wards we say - Cu-ting wounds that run - so deep

Games we play, words - we say Cu-ting wounds - that run - so deep

Chords: C, F, G, F, G

Drum notation includes '2x' and '3x' for double and triple hits.

34

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Leave it all - be- hind - you or some- day love - will find - you

Chords: A^b, B^b

Drum notation includes '2x' and '3x' for double and triple hits.

VOCAL

Cm7 (On - ly -) (lone- ly -) A^b B^b Cm7 (On- ly -)

I can't stop hur-ting you-

GUITAR I

GUITAR II

KEYBOARD < with p.f >

BASS

DRUMS

VOCAL

Cm7 (lone - ly -) A^b B^b Cm7 (On- ly -) (lone - ly -)

But I can't - stop loving you

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

A^b (Oh) B^b - to (H -) A^b

VOCAL

how much pain - does it take - -

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

36

E $Cm7$ A^b

VOCAL

It's ge-tting - some - times I - don't- know - When to stop, when - to go

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

[illegible]

VOCAL

Cm7 Ab

A sto-len kiss - so out - of - place - It wipethe smile - right off - your face

GUITAR I

GUITAR II

1H.C. D.

1H.C. D.

KEYBOARD

<strings>

BASS

DRUMS

VOCAL

Cm7

And when those feelings start— We let them go, — let them go — — —

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

D.S.

VOCAL

Coda Bb

A^b

F Cm7

So tell me babe, how much pain — can you take — be-fore your heart breaks?

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

cym. cwp

VOCAL Cm7 A^b(onC) B^b(onC) Cm7

be-fore your heart b-reaks Yeah -

GUITAR I

GUITAR II

KEYBOARD

BASS gliss

DRUMS gliss

(Voice) fade in

VOCAL Cm7 A^b(onC) B^b(onC) F⁷ Cm7

I got this time- bomb ti-cking in - my head Thistime I think

GUITAR I

GUITAR II

KEYBOARD <Strings>

BASS

DRUMS

The musical score for "I Wanna Blow" by The Police is presented in a multi-staff format. The vocal line at the top includes the lyrics: "she's gonna blow - How can I - say get a-way - When I just - can't let it go". The guitar parts include a solo in the first system and a fretboard diagram for the second system. The keyboard part features a melodic line with glissandos. The bass part includes a line with glissandos and a drum part at the bottom.

VOCAL
 Cm7 Ab(onC)
 - she's go - nna- blow - How can I - say get a-way - When I just - can't let it go

GUITAR I
 3 3 3 3 3 3 3 3 3

GUITAR II
 5 6 7 8

KEYBOARD
 gliss

BASS
 gliss

DRUMS

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece band: Vocal, Guitar I, Guitar II, Keyboard, Bass, and Drums. The score is written in G major (one sharp) and common time (C). The key signature is indicated by a G-clef and a sharp sign (F#) on the first line. The time signature is a 'C' for common time. The score is divided into four measures. The first measure contains the vocal melody and the guitar accompaniment. The second measure contains the guitar accompaniment. The third measure contains the guitar accompaniment. The fourth measure contains the guitar accompaniment. The vocal part is written in a soprano clef. The guitar parts are written in a standard guitar clef. The keyboard part is written in a grand staff (treble and bass clefs). The bass part is written in a bass clef. The drums part is written in a standard drum clef. The score includes various musical notations such as notes, rests, and accidentals. The guitar parts include fret numbers and string numbers. The keyboard part includes chord symbols and fingering. The bass part includes chord symbols and fingering. The drums part includes various drum notations and a cymbal crash.

VOCAL

Cm7 A^b B^b

GUITAR I

(4)

(4)

GUITAR II

11 8 10 8 11 8 13 8 11 8 10 8 (11) 10 8 10

KEYBOARD

BASS

(4)

(4)

DRUMS

(4)

VOCAL

Cm7 A^b B^b

GUITAR I

(4)

(4)

GUITAR II

11 10 11 10 8 (10) 10 17 15 16 18 (10) 18 20 20 20 (10)

KEYBOARD

(4)

(4)

(4)

(4)

VOCAL

A^b B^b

Leave it all - be- hind - you or some- day love - will find - you

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

$Cm7$ A^b B^b

I (On- ly -) (Lone- ly -) (Oh - -)

I can't stop hurting you-

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

< with r.f >

44

VOCAL

Cm7 (On- ly -) (Lone- ly -) A^b (Oh -) B^b -)

But I can't - stop lo-ving you

GUITAR I

(4)

(4)

GUITAR II

(4)

(4)

15

KEYBOARD

(4)

BASS

(4)

DRUMS

VOCAL

Cm7 (On- ly -) (Lone- ly -) A^b (Oh -) B^b -)

I can't stop hurting you-

GUITAR I

(4)

(4)

GUITAR II

H.C.

20 18 18 20 18 (20) H.C. 20 20 20 18 (20) 16 16 18 18 18 (20) (18)

KEYBOARD

(4)

BASS

(4)

(4)

DRUMS

(4)

The musical score is arranged in six staves, each labeled on the left: VOCAL, GUITAR I, GUITAR II, KEYBOARD, BASS, and DRUMS. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

- VOCAL:** The vocal line is written in a single staff. It begins with the lyrics "(On - ly -) (Lone - ly -) (Oh -)". The melody is simple, with a long note on "Oh" that spans across the bar line. The lyrics "I can't stop" appear later in the score.
- GUITAR I:** The guitar I part is written in a single staff. It features a series of chords and single notes, with a prominent "H.C." (Harmonics) marking above a note. The part ends with a "gliss" (glissando) marking.
- GUITAR II:** The guitar II part is written in a single staff. It features a series of chords and single notes, with a prominent "H.C." (Harmonics) marking above a note. The part ends with a "gliss" (glissando) marking.
- KEYBOARD:** The keyboard part is written in a single staff. It features a series of chords and single notes, with a prominent "H.C." (Harmonics) marking above a note. The part ends with a "gliss" (glissando) marking.
- BASS:** The bass part is written in a single staff. It features a series of chords and single notes, with a prominent "H.C." (Harmonics) marking above a note. The part ends with a "gliss" (glissando) marking.
- DRUMS:** The drums part is written in a single staff. It features a series of chords and single notes, with a prominent "H.C." (Harmonics) marking above a note. The part ends with a "gliss" (glissando) marking.

The musical score is arranged in six staves, each labeled on the left: VOCAL, GUITAR I, GUITAR II, KEYBOARD, BASS, and DRUMS. The key signature is one flat (Bb) and the time signature is 4/4.

- VOCAL:** The vocal line begins with the lyrics "(On- ly -) (Lone- ly -)" and continues with "I can't stop". Chords Cm7, Ab, and Bb are indicated above the staff.
- GUITAR I:** The guitar I part features a melodic line with a (4) measure rest in the second measure.
- GUITAR II:** The guitar II part features a complex melodic line with a (4) measure rest in the second measure. Fingering numbers (1-4) are written below the staff.
- KEYBOARD:** The keyboard part features a melodic line with a (4) measure rest in the second measure.
- BASS:** The bass part features a melodic line with a (4) measure rest in the second measure.
- DRUMS:** The drums part features a rhythmic pattern with a (4) measure rest in the second measure.

TOKYO ROAD

TOKYOコード

by Jon Bon Jovi/Richard Sambora

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演奏順序

Intro → A → A → B → C → A → A → B → D → E → F → G → H

解説

イントロのリフでのアーミングは、8分音符のタイミングでかけられている。

Aの5、6小節目は2本のギターのアルペジオ・フレーズが掛け合いになっている。このようなアルペジオやイントロのようにコードを弾く場合、ギターの歪み具合には十分注意が必要である。あまりに強くオーヴァー・ドライブさせると、音の響きが濁ってしまいコード感が失われることになる。

Bの5小節目のアーミングは、ピッキングと同時にアームを軽くブ

ッシュする感覚で行う。

ギター・ソロEの1、2小節目は、1拍半フレーズのスタンダードなフレーズ。3小節目のアーミングはアーム・アップである。

7小節目のライト・ハンド奏法は、トリルとのコンビネーションで、トリルをしている弦上で、ライト・ハンドをグリス・アップさせるテクニックである。

Fの後半からGにおけるハーモニクス奏法は、1小節目はナチュラル・ハーモニクス奏法、2、3小節目はライト・ハンド・ハーモニクス奏法である。タブ譜にあるのは左手のポジションで、その12フレット上のポジションを右手の人差指でミュートし、薬指でピッキングし、ハーモニクス音を得る。

46

Intro

G7

VOCAL

GUITAR I

Arm. ↑ ↑ ↑ ↑

GUITAR II

un. Gu. I

KEYBOARD

<organ>

BASS

Top Cym. Cup

DRUMS

1.

2. A 8

G7 G7

In a time, — in a place
— for a pass

(Mute)

Arm.

D.S. 後 play

G7 F 2x

— In a world, — they for- got — Lives the heart — of me — A
— Got the night, — make it last — It was a time to re- member All my

2x

VOCAL

F G7

part that just - won't die - - Just a boy,
 life I would - never for- get - In a bar,

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

48

VOCAL

A' G7 2x

- not a man - Sent to war, - in a land
 - brea- thing smoke - Snor- ting whis - key, drin- king coke

(Mute)

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

G7 F

They said we'd fight for their freedom But I felt like a hired hand
 It was a time when no one would die - And there wasn't a care

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

G7 F

Some-times- I have to find my - way
 Some-times- I wish it was that - way

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

50

VOCAL

C 2x

Some-times - I have to get a - way - -
Cause Some-times - I have to get a - way - -

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Arm. a p

gliss

VOCAL

C

to Tokyo

Take me back - - - (to) To- k- yo

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Arm. a p

2x Top Sym. Cop.

2x 1x

2x

Coda 4Times Repeat

VOCAL

1. G7 2. G7

Road - - Take me back Road Wor- king hard,

GUITAR I

gliss Arm. gliss Arm.

GUITAR II

KEYBOARD

BASS

3 3 3 3 3 0 1 2

DRUMS

D.S.

VOCAL

D G7

GUITAR I

GUITAR II

KEYBOARD

BASS

3 3 3 3 3 3 3 3 3 3 3 3 3 3

DRUMS

51

VOCAL

1. 2. 3. G7 G7

- To- k- yo Road - - Take me back - To- k- yo Road -

GUITAR I

2x Arm. 2x Arm.

1 2 3

GUITAR II

KEYBOARD

BASS

3 3 3 3 3 0 1 2 6 6 6 6 4 6

DRUMS

2. 3x.

52

G7

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Arm.

Arm. (Harmo)

Arm.

8va

Arm.

G7

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Arm. Vib.

Arm. Vib.

(4.)

R.H. gliss Up.

Arm.

Arm.

VOCAL

G7

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

G7

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL F G7

GUITAR I Arm.

GUITAR II Arm.

KEYBOARD 8va

BASS 3

DRUMS (Drum) (x)

<Syn.>

VOCAL G7

GUITAR I

GUITAR II

KEYBOARD

BASS 3

DRUMS

(Noise)

G7

VOCAL

3.4x This guy turns me around And he's pointing up the stairs
I found myself in her doorway But there wasn't anybody there

GUITAR I

<Harmo>

Arm. Vib.

Arm. Vib.

R.H. (22)(22)(22)

R.H. (17) (17) (17)

Arm Vib.

Arm Vib

Arm.

GUITAR II

KEYBOARD

(4 times) - <Harmo>

BASS

DRUMS

4 Time Repeat

55

G

G7

VOCAL

She walked in the room - With nothing on- but red light oh - - -

GUITAR I

(4)

GUITAR II

KEYBOARD

BASS

DRUMS

56

G7

VOCAL

(And) with a smile(she)got So close to me (And) whis-per-ed something 'bout mid- night

GUITAR I

(4)

GUITAR II

KEYBOARD

BASS

DRUMS

G7

VOCAL

(You know)I didn't understand(A)word - she said - But it felt - so good -

GUITAR I

(4)

GUITAR II

KEYBOARD

BASS

DRUMS

G7

VOCAL

Road Take me back - - - - - To - k - yo Road Takeme back

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

H.C. gliss

gliss

G7

VOCAL

- - - - - To - k - yo Road Take me back

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Arm.

Fade Out

YOU GIVE LOVE A BAD NAME

禁じられた愛

by Jon Bon Jovi/Richie Sambora/Desmond Child

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〈演奏順序〉

Intro → A → B → C → I → A → B → C → 2 → D → E D.S. → 8 C → ♯ → F (Repeat & F.O.)

〈解説〉

このギター1は音色面で少々凝っている。と言うのは、譜面上にも記したが通常のディストーション・サウンドではなく、ハーモナイザー(ピッチ・トランスポザー)を併用し、オクターブ上の音をミックスしてあるサウンドでプレイしているからである。ここで注意して欲しいのはハーモナイザーには2タイプあり、ひとつはロング・トーンに強いが少し遅れてしまう物、そして、音は出るがロング・トーン時に音が不安定になってしまう物がある。ここで使用しているのは前者のタイプだろう。聞いてもわかる通り、ショート・ディレイがかかった様に聞こえるのが特徴である。

イントロの最終小節等のU印の付いた音は、トレモロ・アームを使い、軽く叩く様にプレイする。

Eの6〜8小節はトレモロ・アームでビブラートをかけるが、指でプレイするビブラートの様に細かいニュアンスを出して欲しい。

Dはギター・ソロだが、5小節めにちょっと変わったタイプのライト

・ハンド・プレイが出て来る。左手でハンマリングとプリングを1拍6連のタイミングで繰返し行なうが、×印のタイミングで右手で任意(2弦ハイ・ポジション)のフレットを押え、そのままブリッジ方向へ素早くスライドさせるといったプレイを組み合わせたフレーズなのである。

7小節めのW.C.はダブル・チョーキングである。2弦をチョーキングするが、あらかじめ1弦を押えておき、同時にピッキングして同音程にするといったテクニックである。

ギター2は、コード弾きやリフ等のバックিংを記したパートである。A等でのリフはハーフ・ミュートでプレイすると良いだろう。

キーボードはシンセとシンセ・オルガンと記しているが、実の所良く分からない。多分Midiを使い、ピアノやシンセ・オルガン、シンセ音等を細かくオン・オフしてバリエーションを付けていると思われるが、音が混ってしまって、どこからどこまでと言う判断がつけにくいのである。

ベース・パートA等のリフはユニゾン、その他はルート音弾きといった普通のベースである。

ドラムはA等のハイ・ハットは4分で記してあるが、オープン気味にして8分のタイミングでクローズすると良い。

60

Intro Cm Ab Bb Cm Ab Bb Eb Cm

VOCAL

Shot through the heart — And you're to - blame darin' You give love_ _ a bad_name

GUITAR I

GUITAR II

Distortion S

KEYBOARD

BASS

DRUMS

VOCAL

Cm Ab Bb Cm Ab Bb Eb Cm

Distortion
8va unison (Harmoniser) →

GUITAR I

cho
10 10
cho p
10 10 10 0
cho
10 10
cho p
10 10 10 0
cho p
10 10 10 0

GUITAR II

Synth.
Organ < Synth >

BASS

DRUMS

VOCAL

Cm Ab Bb Cm Ab Bb

GUITAR I

cho
10 10
cho
10 10
cho
10 10
cho
10 10

GUITAR II

4.
4.

KEYBOARD

BASS

DRUMS

62

VOCAL Cm

GUITAR I

GUITAR II Mute

KEYBOARD

BASS

DRUMS

An

arm u arm

u u arm

[A] Cm

VOCAL

GUITAR I

GUITAR II Mute

KEYBOARD 1x Tacet →

BASS

DRUMS

an-gel's smile — is what you sell You pro-mise me_ hea - ven_ then put me_ through hell
You paint your smile — on your lips Blood red - nails on your fin - - ger - tips

Cm

VOCAL

Chains of — love — got a hold on me When pas-sion's — a pri-son — you can't break — free
 a school boy's — dream — you act so shy Your ve-ry — first kiss was — your first kiss good-bye

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

1x Tacet

[B]

F

Cm

Bb

VOCAL

Wow — — You're a loa - ded gun — Yeah — Wow — — There's

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Arm

1 2 3

1 2 3

64

VOCAL

Bb F G Cm Ab

no-where to run No one— can save me— The da- mage— is done Shot through the heart— And

GUITAR I

GUITAR II

Tr. Arm vib.

KEYBOARD

BASS

DRUMS

VOCAL

Bb Cm Ab Bb Eb Cm bad_name Ab Bb Cm

you're to — blame You give love— a bad_name I play my part— and you play— your game

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

Ab Bb tok to Eb Cm bad_name 1. Ab Bb

You give love — a bad_name Hey You give love — a bad_name

GUITAR I

GUITAR II

4. 4.

(4 5 6) (6 7 8)

KEYBOARD

4.

BASS

4. 3

DRUMS

4.

VOCAL

Cm Bb(onC) Cm 2. Ab Bb

Ah — You give love —

GUITAR I

GUITAR II

Mute

3 3 1 3 1 1 3 1 3 3 1 3 1 1 3 1

U U

(4 5 6) (6 7 8)

KEYBOARD

BASS

3 3 1 3 1 1 3 1 3 3 1 3 1 1 3 1

DRUMS

The musical score for "D" by The Police is presented in a multi-staff format. The staves are labeled on the left: VOCAL, GUITAR I, GUITAR II, KEYBOARD, BASS, and DRUMS. The key signature is B-flat major (two flats: Bb and Eb). The time signature is 4/4. The score is divided into four measures. The first measure contains the vocal line with the lyrics "Oh" and the guitar line with a D major chord. The second measure contains the guitar line with a D major chord and a vibrato effect. The third measure contains the guitar line with a D major chord and a vibrato effect. The fourth measure contains the guitar line with a D major chord and a vibrato effect. The guitar line is written in standard notation with a capo on the 10th fret. The keyboard line is written in standard notation. The bass line is written in standard notation. The drums line is written in standard notation with a drum kit icon.

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

Cm Ab G

Oh— Shot through the heart— And

GUITAR I

W.C. → W.C. S

W.C. W.C. S

arm

GUITAR II

3 4 5 4 5 6 3 4 5

KEYBOARD

BASS

DRUMS

VOCAL

Bb Cm Ab Bb Eb Cm

you're to — blame You give love — — a bad — name I play me part — and you

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

68

VOCAL

B \flat Cm A \flat B \flat E \flat Cm bad — name

play — your — game You give love — — a bad — name

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

D.S. al Coda

VOCAL

E \flat Cm bad_name Wow — — wow — — wow — — wow — — wow — — wow — —

bad — name You give love — — You give love — — bad — name

GUITAR I

cho cho D cho cho

cho D

GUITAR II

6 7 8 3 4 5 4 5 6 6 7 8 6 7 8 3 4 5

KEYBOARD

BASS

DRUMS

Repeat & Fade Out

LIVIN' ON A PRAYER

リヴィン・オン・ア・プレイヤー

by Jon Bon Jovi/Richie Sambora/Desmond Child

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演奏順序

Intro → A → B → C1 → A → B → C2 → D → E → F

(Repeat & F.O.)

解説

ミドル・テンポの8ビート・ナンバーだが、途中F (エンディング) で転調するので気を付けて欲しい。又、変わり目のタイミングも、Eの最終小節で1小節だけ3拍であるので注意する事。

ギター1、2度めのAの5～8小節めのフィルは、トーキング・ボックスを使ったプレイである。Dがギター・ソロであるが、特にこれといった注意点はない。しいて言えば5小節めの×印音である。これはミュートでストロークするといったプレイである。

ギター2、イントロ11小節目からのリフが印象的であるが、これはトーキング・ボックス (トーキング・モジュレーター又はトーキング・マシーンとも言う) を使ってプレイする。このエフェクターは通常のエフェクターと異なり、アンプとスピーカーの間に接続し、ホースを口にくわえてギターを弾きながら口を開閉して、ワウワウ効果を作るといった

エフェクターである。もちろんその音は口の中で鳴るわけだからマイクで拾うのである。要するに、小さなスピーカーにジョーグとホースを付け、ギターの音を口の中へ出して口でコントロールするという、いたって単純なエフェクターである。もちろん自作する事も出来るが (本来ジェフ・ベックの“迷信”で有名なエフェクターで、もちろん自作である)、スピーカーとアンプのマッチングを考えて作らないと、使用中にピーク音でスピーカーを飛ばしてしまうという事になるので注意する事。作る時のポイントは、スピーカーの音をホースに集めるためにグラス・ウール等で包み、その上から皮でくるむと言うのが“ジェフ・ベック”のアイディアなのである。もちろん楽器屋等で売っているが、最近は製造中止のメーカーが多く、入手しにくくなっているのである。

キーボードは、ストリングス、シンセ、ピアノ等を使っているが、どれもシンセでのプレイである (ピアノは? であるが Midi仕様だろう)。

ドラムは、イントロ7～10小節は鈴を使うが、キーボーディストにシンセで代用してもらうという手もある。

Intro

N.C.

VOCAL N.C.

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

talk box

70

VOCAL N.C. C D Em

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

<Synth.>

<P f>

Em C D Em

VOCAL

'Once up-on a time Not so long a - go

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

[A] Em

VOCAL

Tom-my used to work on the docks — — Uni - on's been on strike He's down on — his luck it's tough
Tom-my got his six string in hock — — Now he's hol - ding in what he used to make it talk so tough

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

1x tacet →

1x tacet < Synth. > →

< Strings >

VOCAL

C D Em

so tough — —
it's tough — —

(2x only) cho D S cho 8va → arm.

GUITAR I

cho 10 10 10 D 10 10 10 S 20 20 20 15 17 17 0 0 arm.

GUITAR II

(2x) 5 2 2 0 0 0 2 0 7 5 0 2 2 0 0 0 2 0

KEYBOARD

< Synth. > P f

BASS

0 2 2 0 5 4 5 4

DRUMS

4

VOCAL

Em

Gi - na works the di - ner all day — — Wor-king for her man she brings home — her pay for
Gi - na dreams of run-ning a - way — — When she cries in the night Tommy whis - pers — Baby it's O -

GUITAR I

1x tacet →

GUITAR II

1x tacet →

KEYBOARD

1x tacet →

BASS

0 2 2 0 0 0 2 0

DRUMS

VOCAL

C D Em

love — — — — —
 — kay — — — — —

un — — for — love — —
 some — — — day

[B]

C D

She says We've got to hold — on — to
 We've got to hold — on — to

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

D Em C D Em C D

What we've got C'ause it doe - sn't make a dif - frence If we make it or not We've got each other — — and

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

[C]

VOCAL

that's a lot for — love — We'll give it — a shot Wow — We're half way — there —

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

Wow wow — Li - ving on a pra - yer Take my hand — and we'll make it I swear — Wow wow — Li -

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

I'm - ving on a pra - yer
 Li - vin' on a prayer

Musical score for "The Prayer" by Celine Dion and Andrea Bocelli. The score includes vocal lines for both artists, piano accompaniment, and string arrangements. The lyrics "I'm - ving on a pra - yer" and "Li - vin' on a prayer" are written below the vocal lines. The score is marked with "D", "Em", and "Cmaj7" chords, and includes performance instructions like "Tr. Ar. Vib." and "< Strings >".

The musical score for "D" by The Beatles is presented in a multi-staff format. The top staff shows the guitar part with chords: Em, Cadd9, Dsus4, D, G, C, Dsus4, D, Em, and Cadd9. The second staff contains the vocal melody with lyrics "cho cho" and "cho cho" repeated. The third staff shows the bass line with fingerings and a solo section marked "HC HD". The fourth staff is the drum part, and the fifth staff is the piano part. The score includes various musical notations such as notes, rests, and dynamic markings.

VOCAL *Dsus4 D G C E*

Wow — — We've got to

GUITAR I *HD S cho cho Vib D 8va cho*

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL *[E] C D Em D C D*

hold — on — rea- dy or — not You live for — the fight when — it's all that — you've got

GUITAR I

GUITAR II

KEYBOARD *< Synth. >*

BASS

DRUMS

RAISE YOUR HANDS

レイズ・ユア・ハンズ

by Jon Bon Jovi/Richie Sambora

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〈演奏順序〉

Intro → A → B → C → D → E D.S. → F (Repeat & F.O.)

〈解説〉

ギター1、イントロ7、8小節等のハーモニクスは、ナチュラル・ハーモニクスである。タブ譜に記したフレット上を軽く触れ、ピッキングと同時に放すというテクニックである。つまりチューニング時に行なうハーモニクスと同じであるが、それを各ポジションでプレイするのである。16分のタイミングでのプレイなので、少々練習しないと難しいだろう。12小節目等のハーモニクスはピッキング・ハーモニクスである。ピックを深めに持ち、押えたフレットとブリッジの真中（ここでは21フレットあたり）を、強く少しミュートする様な感じでピッキングするのである。

Dがギター・ソロである。3、4、7、8小節はプリング・オフと5

弦開放を組み合わせたトリッキーなフレーズである。7、8小節めは3、4小節めのフレーズをオクターブ上げてプレイするが、5弦の開放は変わらない。

ギター2、D等でのギター1に重なって出て来るパートを記したが、あまり重要なパートではない。

キーボードは、ここでもやはりエレクトリック・ピアノとシンセをシンクロさせてプレイしているようだ。主にリフのアクセント部をプレイするが、Cの5、6小節めの様にシンセをオフする箇所や、シンセのみのパートもある。細かい指定は記していないので自分なりに判断して欲しい。

ドラムは、イントロでのライドのロール（トレモロ？）を徐々に強く（大きく）して行く様にプレイする。タイミングとしては大体1拍6連程度で良いだろう。

78

The musical score is arranged in a multi-staff format. The staves are labeled on the left: VOCAL, GUITAR I, GUITAR II, KEYBOARD, BASS, and DRUMS. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with an 'Intro' section. The Vocal part has a single note 'A' followed by a long 'Ah' sustain. Guitar I has a complex lead with many natural harmonics (indicated by 'H+P') and a solo section (D). Guitar II and Keyboard parts are mostly rests. The Bass part has a simple line with some circles around the notes. The Drums part has a pattern of eighth notes and rests.

VOCAL

A ————— G D A

GUITAR I

Natural Harmo

arm.

arm.

3 4 5 5 6 7 5 5 5 5 5 5 5 5 5 5

GUITAR II

KEYBOARD

< Synth. >

BASS

DRUMS

VOCAL

A ————— Uh — yeah — —

G D A

GUITAR I

Picking Harmo

vib

vib

6

H+P

7 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

3 4 5 5 6 7 5 5 5 5 5 5 5 5 5 5

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

A G D A

You — you got a nas-ty re-pu-
I've been out on the

GUITAR I

4 4 6 H+P

GUITAR II

4 4 6 H+P

KEYBOARD

4 4 6 H+P

1x tacet →

BASS

4 4 6 H+P

DRUMS

4 4 6 H+P

VOCAL

- ta - tion — front — line We're in a sti - cky si - tu - a - tion — — it's down to me and —
Where you'll go down — if you waste — time — — They'll walk all o - ver —

GUITAR I

Picking Harmo
Vi.b.

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

A G D(onF#) G D(onF#) G D(onF#)

do — — 1 2) You're — un-der the gun — Out on the run Gon - na set the

you — —

GUITAR I

Vib.

5 5 5 5 7 5 5 5 5 5 5 5 5 3 4 5 5 6 7 3 4 5 5 6 7 3 4 5 5 6 7

GUITAR II

KEYBOARD

BASS

DRUMS

4

VOCAL

night on fi - re — (You're) out on the run — Un - der the gun And pla - yin' to win —

GUITAR I

Pickig Harmo vib.

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL
 GUITAR I
 GUITAR II
 KEYBOARD
 BASS
 DRUMS

A
 G D
 Raise your— hands
 G D
 Raise your—

123) When you want to let it go

A hands
 G D
 Raise your— hands
 G D
 Raise your—

When you want — to let a fee-ling show— From New York—to Chi-ca - go —

[illegible]

VOCAL

A F#m G

GUITAR I

Natural Harmo

vib.

arm.

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

A F#m G

GUITAR I

Picking Harm

vib.

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL **A** **F#m** **G**

GUITAR I *cho P P* *cho P* *cho D P* *cho D* *Vib.* *S* *H* *H* *S* *S*

GUITAR II *cho P P* *cho P* *cho D P* *cho D* *Vib.* *S* *H* *H* *S* *S*

KEYBOARD *4*

BASS *4*

DRUMS *4*

VOCAL **E** **A**

GUITAR I *Natural Harm.* *6* *H+P*

GUITAR II *1 2 3* *H+P*

KEYBOARD

BASS

DRUMS

Raise your hands

88

VOCAL

A

Raise your hands

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

A

G Raise D your

Natural Harmo

arm.

arm.

3 4 5 5 6 7

Coda

A

G Raise D your

vib.

vib.

3 4 5 5 6 7

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

This musical score is for the song "New York, New York". It includes parts for Vocal, Guitar I, Guitar II, Keyboard, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line includes lyrics: "A hands / G Raise D your A hands / G D Raise your". The guitar part features complex fretwork, including a 6/8 measure and a 4/5 measure, with a "H+P" (Harmonics) instruction. The keyboard part provides a harmonic accompaniment. The drums part includes a bass drum line and a snare drum line.

The musical score is arranged vertically with five systems. Each system contains staves for different instruments:

- VOCAL**: Features lyrics "D hands Van - couver G Raise D your A hands hey, frontier G Rise D your". It includes vocal notation with notes and rests.
- GUITAR I**: Contains melodic lines with fingerings (e.g., 5 5 5 5, 7) and vibrato markings ("Vib.") at the end.
- GUITAR II**: Shows a mostly silent part with some initial notes and later accompaniment.
- KEYBOARD**: Provides harmonic support with chords and single notes.
- BASS**: Features a bass line with fingerings (e.g., 5, 7, 9) and a circled "9" indicating a specific measure.
- DRUMS**: Includes drum notation with various symbols for beats and patterns.

Fade Out

I'D DIE FOR YOU

アイド・ダイ・フォー・ユー

by Jon Bon Jovi/Richie Sambora

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〈演奏順序〉

Intro → A → B → C → D D.S. → B → C → E → F → G

〈解説〉

ギター1は、ギター・ソロのみを記したパートである。Eがギター・ソロであるが、ディストーションにディレイを併用して、サウンドに深みを出している点がポイントである。ディレイのセッティングは、ディレイ・タイムが大体1拍程度、リピートが2〜3回で、バランスはおおきみといった感じで。連続したフレーズを弾いている時には聞きとれず、ロング・トーンのウラでうっすらと聞こえる程度にセットすると良いだろう。

ギター2は、バックキングを記したパートである。D等でナチュラル・ハーモニクス・プレイがあるが、これはチューニング時に行うハーモニクスと同じで、タブ譜に記したフレットに軽く触れ、ピッキングと同時に

に放すというテクニックである。同じくD等でピック・スクラッチが出て来るが、これはラウンド弦上にピックを置き、ヘッド方向へ擦り付ける様に滑らせるのである。

キーボードは、主にシンセ・ピアノでの8分のバックキングをプレイする。途中シンセによるヒューマン・ヴォイスを使ったり、アルペジオ・プレイありと、何かと忙しいプレイである。8分をキザむバックキングが多いので、テンポが走ったり遅れたりしないように注意する事。

ベースは、8分のルート弾きプレイ中心のオーソドックスなプレイである。ビートを打ち出すリズム楽器である、という事を意識してプレイして欲しい所である。

ドラムは、サビ等で16分のライドがあるが、あまり細かい事を気にせず、リズム重視のプレイの方が良いだろう。

90

The musical score is arranged in a multi-staff format. The top staff is for the Vocal line, with lyrics 'Am F G C G(onB) Am F' written above it. Below the vocal staff are staves for Guitar I, Guitar II, Keyboard, Bass, and Drums. Guitar I has a 'Distortion' effect indicated. Guitar II has a 'Synth E.P.' effect indicated. The Keyboard staff shows a complex rhythmic pattern. The Bass staff shows a steady eighth-note rhythm. The Drums staff shows a complex rhythmic pattern with various drum sounds indicated by symbols.

VOCAL

F G C G(onB) Am F

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

G Em Am F G

GUITAR I

GUITAR II

KEYBOARD

BASS

Picking Harm.

[A]

VOCAL

C G(onB) Am F

If you could see — in - side — my heart — Then you would un - der - stand — I'd

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

92

VOCAL

G Em Am

ne - ver mean — to hurt — you Ba - by — I'm not that — kind — of man — I might not say — I'm sor -

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

Am F G

- ry Yeah I might talk tough some-times — And I might — for — get — the lit-tle things Or keep you

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

B %

23

VOCAL

Em F Am G F C

han - ging on — the line — In a world that don't know Ro-me - o and Ju-li-et Boy — meets girl and

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Pick Scratching

Pf.

VOCAL

C G can't for - F get Am G F

pro - mi - ses we can't for-get — We are cast from E - den's gate with no re-grets When in-to — the fire we —

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

[C] E cry Am F G Em

cry I'd die — for you — I'd cry — for you — I'd do — a - ny - thing — I'd lie — for you — You

GUITAR I

GUITAR II

KEYBOARD

Synth.

BASS

DRUMS

VOCAL

Am F G C G(onB) Am

know—it's true — Ba - by I'd— die for — you I'd — die— for you— I'd

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

F G Em Am F

cry — for you — If it came —right down—to me — and you — You know— it's true— Ba - by I'd— die for —

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOGAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Chords: G, C, G(onD), Am, F

Lyrics: you I might not be — a sa - vior And I'll — ne-ver be — a king—

Annotations: Pick Scratching, Synth. Human Voice

VOGAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Chords: F, G, Em

Lyrics: — I might not send — you ro - ses Or buy your — dia - mond rings — But if —

Annotations: Pick Scratching, Natural Harm., arm

VOCAL

Am F

I could see — in - side — you May-be I'd know just who — we — are — 'Cause our —

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

G Em

love is like — a hun - ger With - out it we — would starve — In a

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Natural Harm. 2rm. arm.

VOCAL

C G(onB) Am F G

Oh — — oh — — oh —

GUITAR I

GUITAR II

Picking Harm.

KEYBOARD

BASS

DRUMS

VOCAL

Em Am F G

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

The image shows a multi-staff musical score for a rock band. The staves are labeled on the left: VOCAL, GUITAR I, GUITAR II, KEYBOARD, BASS, and DRUMS. The score is divided into four measures, each with a chord symbol above the vocal line: C, G(onB), Am, F, and G. The music includes various musical notations such as notes, rests, and fingerings. The vocal line is in the key of C major, with the melody starting on a whole note C in the first measure, followed by a half note G in the second, a quarter note A in the third, and a half note F in the fourth. The guitar parts feature complex rhythms and fingerings, with the first guitar part including a solo section in the fourth measure. The keyboard part provides a harmonic foundation with chords and moving lines. The bass part follows a similar rhythmic pattern to the guitar, and the drums provide a steady beat with various accents and fills.

The image shows a page of musical notation for a song, featuring staves for Vocal, Guitar I, Guitar II, Keyboard, Bass, and Drums. The notation includes chords (Em, Am, F, Dm), triplets, and various musical notations like 'cho', 'vib.', and 'P'.

Vocal: The vocal line is written on a single staff. It begins with a whole note chord of E minor (Em) and continues with a whole note chord of A minor (Am). The melody is simple, with notes corresponding to the chords. The final two measures show a whole note chord of F major (F) and a whole note chord of D minor (Dm), followed by a whole note chord of E minor (Em).

Guitar I: The guitar I part is written on a single staff. It features a complex melody with many triplets and sixteenth notes. The notation includes 'cho' (choir) and 'vib.' (vibrato) markings. The final measure has a 'cho vib.' marking.

Guitar II: The guitar II part is written on a single staff. It features a simpler melody with eighth notes and quarter notes. The notation includes 'cho' (choir) and 'vib.' (vibrato) markings. The final measure has a 'cho vib.' marking.

Keyboard: The keyboard part is written on a single staff. It features a complex melody with many triplets and sixteenth notes. The notation includes 'cho' (choir) and 'vib.' (vibrato) markings. The final measure has a 'cho vib.' marking.

Bass: The bass part is written on a single staff. It features a complex melody with many triplets and sixteenth notes. The notation includes 'cho' (choir) and 'vib.' (vibrato) markings. The final measure has a 'cho vib.' marking.

Drums: The drums part is written on a single staff. It features a complex rhythm with many triplets and sixteenth notes. The notation includes 'cho' (choir) and 'vib.' (vibrato) markings. The final measure has a 'cho vib.' marking.

VOCAL

F G Am F G

I'd die — for you — I'd cry — for you — I'd do — a — ny — thing — I'd lie —

GUITAR I

cho vib.

GUITAR II

B 9 10 10 11 12 5 6 7 1 2 3 3 4 5

KEYBOARD

BASS

DRUMS

100

VOCAL

Em Am F G

— for you — You know — it's true — Ba — by I'd — die for — you

GUITAR I

GUITAR II

1 2 3 5 6 7 1 2 3 5

KEYBOARD

BASS

DRUMS

VOCAL

G Am F G

I'd die — for you — I'd cry — for you — If it came — right down — to me —

GUITAR I

GUITAR II

Natural Harm.

KEYBOARD

BASS

DRUMS

VOCAL

— and you— You know it's true— Ba - by I'd — die for — you

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

G

VOCAL

C

G(onB)

Am

F

G

Ah

ah

ha

GUITAR I

GUITAR II

Picking Harm.

KEYBOARD

BASS

DRUMS

102

Em

Am

F

G

C

G(onB)

VOCAL

may be don't let for you — — — don't let for you

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

Am F G Em Am

Ab — — — ah — — — ba may be don't let_ for you — — —

GUITAR I

GUITAR II

Picking Harm. Picking Harm.

KEYBOARD

BASS

DRUMS

VOCAL

F Dm Em F G Am

don't let _ for you _ — — —

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

WANTED DEAD OR ALIVE

ウォンテッド・デッド・オア・アライヴ

by Jon Bon Jovi / Richie Sambora

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演奏順序

イントロ → A → B → C → D → E → F → G → H → I → J → K

解説

ギター2のパートは12弦のアコースティック・ギターのプレイである。イントロやC, E, K (エンディング)でのアルペジオ・プレイは4弦開放のD音を固定し、ハイ・ポジションからスライドさせながらプレイするがピッキングは16分で行うのである。つまりスライドして次の拍の頭の音に行きつくが、それと同時に4弦開放のD音をピッキングするのである。スライドを意識しすぎるとタイミングが合わなくなるので注意する事。イントロ2小節目のハーモニクス音はナチュラル・ハーモニクス・プレイである。タブに記したフレット上の弦を軽く触れる程度に押さえ、ピッキングすると同時に離すという具合にプレイする。

ギター1はディストーション・サウンドのエレキ・ギターで主にGのギター・ソロやフィル、

またHからは5度でのバックイングをプレイする。イントロのU印の付いた音はあらかじめチューニングしておいてからピッキングするが、また同時にボリューム・ペダル等でフェード・インさせるとよりリアルである。Gのギター・ソロの5小節目にピッキング・ハーモニクスでのプレイが出てくるがこれはピックを深く持ち、押えたフレットからブリッジまでの弦長の1/4あたりを強くピッキングするとハーモニクス音が得られるのである。8小節目のロー・ポジションでのフレーズはミュートっぽくプレイするとよりリアルである。Hの4小節目は3/4で2拍となっているので注意する事。

Iの8小節目からは()でエレキ・ギター3を同時に記しているので注意して欲しい。オーバー・ダビングによるフィルなのでどちらを弾いてもかまわないが、エレキ・ギター3のフィルを弾いてしまうと全体のサウンド的に厚みがなくなってしまうのでエレキ・ギター1のバックイング・プレイの方がベターだろう。

104

Intro

Dm add9

VOCAL

E. GUITAR

<12 Strings A.G.>

<Synth.>

<Synth. Bass>

8va bassa

BASS

<Cabaca>

DRUMS

Dmadd9

The first system of the musical score consists of six staves. The top two staves are for guitar, with the upper staff showing a melodic line and the lower staff showing a bass line. The third staff is for the vocal line, featuring a series of eighth and sixteenth notes with slurs and fingerings (1-5, 2-4, 3-5, etc.). The bottom four staves are for the piano, with the left hand playing a steady eighth-note accompaniment and the right hand playing a more complex melodic line. The system concludes with a double bar line.

105

Dm add9

Dm

D

Cadd9

G

Cadd9

G

It's all the same

on-ly the names will change E-very-day it seems we're

The second system of the musical score continues the composition. It features the same instrumental parts as the first system, with guitar and piano accompaniment. The vocal line continues with the lyrics "It's all the same on-ly the names will change E-very-day it seems we're". The system includes various musical notations such as slurs, fingerings, and dynamic markings (p, h). The system concludes with a double bar line.

G F D Cadd9 G Cadd9 G G F D

was - ting a - way A - no - ther place where the fa - ces are so cold I'd drive all night Just to get back home I'm a

cho. <Distortion> D P

cho. <Distortion> D P

12 12 12 12 12 12

H P H P H P H P

1 2 3 1 2 3 1 2 3 H

1 2 3 1 2 3 1 2 3

The musical score for 'Cowboy' by The Beatles is presented in a multi-staff format. The top staff is the vocal line, with lyrics: 'cow-boy, on a steel__ horse__ I__ ride I'm wan-ted dead or a-live__ Wan-ted'. The second staff is for guitar, showing chords: B Cadd9, G, F, D, Cadd9, G, C Dm F D, C, G. The third staff is for strings, with a 'Strings' section starting at measure 4. The bottom staff is for bass, showing a simple bass line. The score includes various musical notations such as notes, rests, and fingerings.

C F D

dead or a live

Some-

cho cho D vib cho D P

cho cho D vib cho D P

S

17 13 12 10 9 8 5 4 3 1

17 13 12 10 9 8 5 4 3 1

8va bassa

S

S

<Pf>

D Cadd9 G Cadd9 G F D

I - times I sleep, some - times it's not - for days And peop - ple I meet al - ways go their se - parate ways Some -

D Cadd9 G Cadd9 G F D
 -times you tell the day — By the bot-tle that you — drink And times when you're all a-lone — all you do — is think I'm a

P
 1 2 3 1 2 3 1 2 3 H 1 2 3 1 2 3 1 2 3

Cadd9 G F D Cadd9 G Wan - ted C Dm F D dead or a - live Cadd9 G Wan - ted
 cow - boy, — *Sva* — on a steel-horse I — ride I'm wan-ted dead or a - live — Wan-ted
 cho D cho D H vib S
 cho D cho D H vib Arm
 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

C F □

Dm

dead or a- live

Ah

ah

dead or a- live

Ah

ah

Oh

1 2 3

<Pf>

<Synth.>

8va bassa

G D

Cadd9

G

Cadd9

G

G

F

D

cho

cho

cho

cho

cho

cho

cho

cho

cho

cho

cho

cho

cho

cho

cho

Oh

1 2 3

1 2 3

1 2 3

1 2 3

1 2 3

1 2 3

1 2 3

1 2 3

1 2 3

1 2 3

1 2 3

<Stings>

S

S

[illegible]

Cadd9 G Cadd9 G F D Oh... yeah...
 six string on my back I play for keeps 'cause I might not make it back I been e-very-where, still I'm

The musical score is written for a 4/4 time signature. The key signature has one flat (Bb). The score includes vocal lines, guitar, bass, and drums. The guitar part features a repeating eighth-note pattern in the first system and a more complex pattern in the second system. The bass part has a simple eighth-note pattern. The drums have a simple pattern. The score is in 4/4 time and includes a key signature of one flat (Bb).

Cadd9 G Cadd9 G F D

stan-ding tall. I've seen a milli-on faces And I've rocked them all 'Cause I'm a cow-boy, on a

(Musical notation includes guitar and piano parts with various chords and performance instructions like 'cho' and 'vib')

F D Cadd9 G C D F D Cadd9 G
 steel__ hore__ I__ ride Wan - ted dead or a - live 'Cause I'm a caw - boy I got the
 steel__ horse__ I__ ride I'm wan - ted dead or a - live 'Cause I'm a cow - boy, I got the

Musical notation for the first system, including vocal melody and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Musical notation for the second system, including vocal melody and piano accompaniment. The piano part continues with the same accompaniment pattern.

Musical notation for the third system, including vocal melody and piano accompaniment. The piano part continues with the same accompaniment pattern.

Musical notation for the fourth system, including vocal melody and piano accompaniment. The piano part continues with the same accompaniment pattern.

112

F D Cadd9 G C D F D Cadd9 G C D F D
 night on my side Wan - ted dead or a - live dead or a - live
 night on my side I'm wan - ted dead or a - live dead or a - live

Musical notation for the fifth system, including vocal melody and piano accompaniment. The piano part continues with the same accompaniment pattern.

Musical notation for the sixth system, including vocal melody and piano accompaniment. The piano part continues with the same accompaniment pattern.

Musical notation for the seventh system, including vocal melody and piano accompaniment. The piano part continues with the same accompaniment pattern.

Musical notation for the eighth system, including vocal melody and piano accompaniment. The piano part continues with the same accompaniment pattern.

Cadd9 G C D F D C D F G C D F G C D F G
 dead or a - live. dead or a - live. dead or a - live. dead or a - live.
 dead or a - live. dead or a - live. dead or a - live. Wow dead or a - live.

The image shows a musical score for the song "The Rose Tree". It is written for a voice and piano accompaniment. The score is in 3/4 time and consists of three systems of music. The first system shows the vocal melody and the piano accompaniment. The second system shows the vocal melody and the piano accompaniment. The third system shows the vocal melody and the piano accompaniment. The piano accompaniment features a prominent bass line with triplets and a melody line with eighth notes. The vocal melody is simple and easy to sing. The score is written in a clear, legible font.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment consists of three staves: the top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a treble clef. The music is in 3/4 time. The key signature has one flat (B-flat). The score includes a key signature change from B-flat to A-flat in the second measure. The piano part features a prominent arpeggiated figure in the right hand and a steady bass line in the left hand. The song ends with a double bar line and a repeat sign.

dead or a - live _____ Ah _____ ah ah ah _____



dead or a - live _____ Ah _____ ah ah ah _____

Dm D

The image shows a musical score for the song "The Rose Tree". It consists of two staves, a vocal line and a piano accompaniment line. The vocal line begins with the lyrics "cho cho" and "Arm" (Armstrong). The piano accompaniment line begins with the lyrics "cho cho" and "Arm". The score is written in a simple, handwritten style. The vocal line is on a single staff, and the piano accompaniment is on a single staff. The lyrics are written below the notes. The score is divided into measures by vertical bar lines. The first measure of the vocal line contains the notes "cho" and "cho". The second measure contains the notes "cho" and "cho". The third measure contains the notes "cho" and "cho". The fourth measure contains the notes "cho" and "cho". The fifth measure contains the notes "cho" and "cho". The sixth measure contains the notes "cho" and "cho". The seventh measure contains the notes "cho" and "cho". The eighth measure contains the notes "cho" and "cho". The ninth measure contains the notes "cho" and "cho". The tenth measure contains the notes "cho" and "cho". The eleventh measure contains the notes "cho" and "cho". The twelfth measure contains the notes "cho" and "cho". The thirteenth measure contains the notes "cho" and "cho". The fourteenth measure contains the notes "cho" and "cho". The fifteenth measure contains the notes "cho" and "cho". The sixteenth measure contains the notes "cho" and "cho". The seventeenth measure contains the notes "cho" and "cho". The eighteenth measure contains the notes "cho" and "cho". The nineteenth measure contains the notes "cho" and "cho". The twentieth measure contains the notes "cho" and "cho". The twenty-first measure contains the notes "cho" and "cho". The twenty-second measure contains the notes "cho" and "cho". The twenty-third measure contains the notes "cho" and "cho". The twenty-fourth measure contains the notes "cho" and "cho". The twenty-fifth measure contains the notes "cho" and "cho". The twenty-sixth measure contains the notes "cho" and "cho". The twenty-seventh measure contains the notes "cho" and "cho". The twenty-eighth measure contains the notes "cho" and "cho". The twenty-ninth measure contains the notes "cho" and "cho". The thirtieth measure contains the notes "cho" and "cho". The thirty-first measure contains the notes "cho" and "cho". The thirty-second measure contains the notes "cho" and "cho". The thirty-third measure contains the notes "cho" and "cho". The thirty-fourth measure contains the notes "cho" and "cho". The thirty-fifth measure contains the notes "cho" and "cho". The thirty-sixth measure contains the notes "cho" and "cho". The thirty-seventh measure contains the notes "cho" and "cho". The thirty-eighth measure contains the notes "cho" and "cho". The thirty-ninth measure contains the notes "cho" and "cho". The fortieth measure contains the notes "cho" and "cho". The forty-first measure contains the notes "cho" and "cho". The forty-second measure contains the notes "cho" and "cho". The forty-third measure contains the notes "cho" and "cho". The forty-fourth measure contains the notes "cho" and "cho". The forty-fifth measure contains the notes "cho" and "cho". The forty-sixth measure contains the notes "cho" and "cho". The forty-seventh measure contains the notes "cho" and "cho". The forty-eighth measure contains the notes "cho" and "cho". The forty-ninth measure contains the notes "cho" and "cho". The fiftieth measure contains the notes "cho" and "cho". The fifty-first measure contains the notes "cho" and "cho". The fifty-second measure contains the notes "cho" and "cho". The fifty-third measure contains the notes "cho" and "cho". The fifty-fourth measure contains the notes "cho" and "cho". The fifty-fifth measure contains the notes "cho" and "cho". The fifty-sixth measure contains the notes "cho" and "cho". The fifty-seventh measure contains the notes "cho" and "cho". The fifty-eighth measure contains the notes "cho" and "cho". The fifty-ninth measure contains the notes "cho" and "cho". The sixtieth measure contains the notes "cho" and "cho". The sixty-first measure contains the notes "cho" and "cho". The sixty-second measure contains the notes "cho" and "cho". The sixty-third measure contains the notes "cho" and "cho". The sixty-fourth measure contains the notes "cho" and "cho". The sixty-fifth measure contains the notes "cho" and "cho". The sixty-sixth measure contains the notes "cho" and "cho". The sixty-seventh measure contains the notes "cho" and "cho". The sixty-eighth measure contains the notes "cho" and "cho". The sixty-ninth measure contains the notes "cho" and "cho". The seventieth measure contains the notes "cho" and "cho". The seventy-first measure contains the notes "cho" and "cho". The seventy-second measure contains the notes "cho" and "cho". The seventy-third measure contains the notes "cho" and "cho". The seventy-fourth measure contains the notes "cho" and "cho". The seventy-fifth measure contains the notes "cho" and "cho". The seventy-sixth measure contains the notes "cho" and "cho". The seventy-seventh measure contains the notes "cho" and "cho". The seventy-eighth measure contains the notes "cho" and "cho". The seventy-ninth measure contains the notes "cho" and "cho". The eightieth measure contains the notes "cho" and "cho". The eighty-first measure contains the notes "cho" and "cho". The eighty-second measure contains the notes "cho" and "cho". The eighty-third measure contains the notes "cho" and "cho". The eighty-fourth measure contains the notes "cho" and "cho". The eighty-fifth measure contains the notes "cho" and "cho". The eighty-sixth measure contains the notes "cho" and "cho". The eighty-seventh measure contains the notes "cho" and "cho". The eighty-eighth measure contains the notes "cho" and "cho". The eighty-ninth measure contains the notes "cho" and "cho". The ninetieth measure contains the notes "cho" and "cho". The ninety-first measure contains the notes "cho" and "cho". The ninety-second measure contains the notes "cho" and "cho". The ninety-third measure contains the notes "cho" and "cho". The ninety-fourth measure contains the notes "cho" and "cho". The ninety-fifth measure contains the notes "cho" and "cho". The ninety-sixth measure contains the notes "cho" and "cho". The ninety-seventh measure contains the notes "cho" and "cho". The ninety-eighth measure contains the notes "cho" and "cho". The ninety-ninth measure contains the notes "cho" and "cho". The hundredth measure contains the notes "cho" and "cho".

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a five-line staff. The key signature has one sharp (F#). The melody is characterized by a series of eighth and sixteenth notes, often beamed together. There are several slurs over the melody, and some notes are marked with a 'S' above them. The piece concludes with a double bar line and a repeat sign.

The musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some rests. There are two repeat signs (double bar lines with dots) in the middle of the piece. The piece ends with a double bar line and a final note. The tempo marking 'rit.' (ritardando) is placed below the staff towards the end.